



Music at Convocation Hall

Music at Convocation Hall II

Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor

Sunday, April 2, 2006

2:15 pm *Pre-Concert Introduction*

by **Howard Bashaw**

Paul Steenhuisen

Andriy Talpash

Main floor, Convocation Hall

3:00 pm *Concert*



**Arts Building
University of Alberta**



**UNIVERSITY OF
ALBERTA**

Program

Proto (1); Proto (2); Retro (2005)

Howard Bashaw
(b. 1957)

Roger Admiral, piano

False Positives (2004-2006)

Laurie Radford
(b. 1958)

Philip Hornsey, percussion

Roger Admiral, piano

A Book from the Harbour, Chapter III (1995)

Paul Steenhuisen
(b. 1965)

1. deprive, remain
2. television
3. gossamer veins and veils
4. ad everything (the ranking sleeve)
5. aimed pod 3
6. four small words
7. live, liberty, and fruit of the loom
8. i have no time
9. never-sung song: the entire NEA budget is equal
to the cost of one F-22 fighter jet (422 planned)
10. stone leaflet

Janet Smith, soprano

Roger Admiral, piano

Intermission

Chasing Twelve O'Clock (2005-2006)

Andriy Talpash
(b. 1974)

Vorwissen (2005)

Paul Steenhuisen

Aaron Au, violin

Julie Amundsen, violoncello

Roger Admiral, piano

10M-5P-17m (2004)

Howard Bashaw

- I Meccanico Eccentrico, Leading Inanity (p.s.)
- II On Shifting Ground
- III Prelude, Chimes
- IV Counter-Linear Continua III
- V Postlude, Chimes
- VI Tempo Collage
- VII Sulky Obsess
- VIII Xylophone, for the
- IX Piano, for the (hommage à Messiaen)
- X fill this

Aaron Au, violin

Julie Amundsen, violoncello

Dave Quinn, clarinet and bass clarinet

Philip Hornsey, percussion

Roger Admiral, piano

Andriy Talpash, conductor

Program Notes

Compiled by Niyati Dhokai

Laurie Radford

Composer Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. He is a frequent performer in his many works for instruments and computer and has received commissions and performances from ensembles and soloists such as Le Nouvel Ensemble Moderne, Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, GroundSwell, New Music Concerts, Pro Coro Canada, Caput Ensemble, Innovations en concert, Jean-François Houle, François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Trio Phoenix, Duo Kovalis, the Penderecki and Molinari String Quartets, Logos Foundation, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radford's work has been presented at festivals including the reSOund Festival of Contemporary Music (Edmonton), Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taipei), Miami New Music Festival (Florida), Musica Viva (Coimbra, Portugal), Happening New Music Festival (Calgary), Rien à voir (Montréal), MusiMars (Montréal), San Francisco Tape Music Festival, Festival Encuentros (Argentina), Jornadas de Música Elektroakustika (Spain), Semaine Internationale de Cuenca pour la Musique Contemporaine (Ecuador), Discoveries Series (Aberdeen), Cutting Edge Series (London, UK), SAN Expo (Manchester). His music has been broadcast on CBC, Radio-Canada, Radio-France, Polish State Radio, the NHK Japanese Broadcasting Corporation and Radio Nacional de Espana (Spain).

Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszimierz Serocki" (Warsaw), and the Winnipeg Symphony Orchestra's New Music Festival Composers' Competition. He is the recipient of numerous SOCAN Composer Residency Awards and been supported in his work by the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, the Manitoba Arts Council, the Alberta Foundation for the Arts, and l'Association Française pour les Actions Artistiques.

Laurie Radford studied composition, electroacoustic music and music technology at Brandon University, The University of British Columbia, and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik (Germany).

Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton) and the Domaine-Forget (Québec). He is currently Senior Lecturer of electroacoustic music and composition at City University (London, UK).

***False Positives* (2004-06)**

Evoc I Hit Evoc II Paradoodle Evoc III Bluster Evoc IV Roll Evoc V

Here we go... big breath... adoption, affirmation, accumulation, calculation, combination, decision, deliberation, extension, evaluation, formulation, fermentation, gestation, hesitation, integration, manipulation, negotiation, opposition, proposition, permutation, rejection, repetition, simulation, tension, variation... These are some of the states that one inhabits and actions that one engages in singly and often simultaneously during the act of composition. These states and actions are navigated and focused by way of a series of tests that indicate as clearly as possible "the way" forward. The title of the work, *False Positives*, refers to a method of testing that erroneously assigns an improper value to a test subject due to insufficiently exact methods of testing. It also refers to cases in which attempts to filter out unwanted email (i.e. spam) instead result in the suppression of legitimate messages. The intentions invested in a piece of music by the composer and in the performance by the performer are ultimately tested by the listener. The outcome of this test is unpredictable and provides this triumvirate of composer, performer and listener with a malleability that is the life-blood of the art. Many of the above states and actions figure overtly or covertly in the relationship between the piano and percussion in *False Positives* with the subtitles of the work identifying the evocative characteristics of the instrumentation as a source of material, gesture and formal design.

False Positives was commissioned by Duo Kovalis (Roger Admiral - piano, Philip Hornsey – percussion) with funding from the Alberta Foundation for the Arts.

—Laurie Radford

Paul Steenhuisen

Paul Steenhuisen was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the outstanding student in all faculties at UBC (1990).

Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles, and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble. Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers.

A Book from the Harbour, Chapter III (1995)

A Book from the Harbour is an ongoing collection of songs written at intervals of a minimum of 2 years. I imagine one day compiling them together, as a diary of an ever-changing perspective - on songs, the voice, words and music. *Chapter I* dates from 1987, and is concerned with (and for) animals, including humans. *Chapter II* is about reflection, and makes brief reference to Chapter I and selected other song cycles. *Chapter III (11 micro-songs)*, has two alternating and conflicting strands; intimate love songs vie with obstacle songs, songs of external pressure. The disparate forces gradually interleave, competing and overlapping from the outset until the central song (#6), after which they retreat and divide again. Though conceived as a cycle, in every instance at least 1 of the 11 songs is omitted, so the cycle remains incomplete. Chapters II and III are written for and dedicated to Elizabeth Skillings.

---Paul Steenhuisen

Andriy Talpash

Andriy Talpash is an active composer, educator and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, *Conseil des arts et des lettres du Québec*, and the Canadian Broadcasting Corporation (CBC). Some awards include: first prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*, second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2*. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June, 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master-classes with Louis Andriessen and Etienne Rolin. His recently completed doctoral dissertation composition for orchestra and choir, *Duma pro Slipykh*, is scheduled for performances and recording sessions in Ukraine in the fall of 2006. Dr Talpash is currently teaching music composition, theory, history, and orchestration at the University of Alberta.

Chasing Twelve O'Clock (2005-2006)

Chasing Twelve O'Clock is a casually ephemeral query into the manner in which we experience the passing of time; in particular how we perceive 'twelve o'clocks' and what they have come to symbolize. Twice a day, 12:00 passes without ceremony, but subtly imposes its significance. It marks shifts between ante meridiem and post meridiem, more specifically lunchtimes and bedtimes, and perfect times for deadlines. Whatever one does in life, it seems as though we have a need to race impatiently toward a new day or toward our 1-hour (unpaid) lunch break. Why else does the electronic clock flash 12:00 and not some other time?

"Half our life is spent trying to find something to do with the time we have rushed through life trying to save." --Will Rogers, *New York Times*, Apr. 29, 1930, *US humorist & showman (1879 - 1935)*

--Andriy Talpash

Paul Steenhuisen

Vorwissen (2005)

The bedrock of *Vorwissen* is the retrograde/palindrome problem. In a temporal medium such as music, retrogradation is a concept or sensation, but ultimately an artificial distortion of time. Presenting material forward and then backward creates a central fulcrum of energy around which material is outwardly distributed. Movement is made from the beginning toward the centre point (without knowledge of its location or existence), followed by the journey away - tracing unrealistically backward through the material while time moves forward (a 1 2 3 2 1 statement of materials competing against time's momentum of 1 2 3 4 5 6 7 8 9...). The mercurial conflict between forward and implied backward motion is like two flints being rubbed together, their friction both complex and inflammatory, outward and inward.

As well, the contrapuntal overlapping and superposition of normal-form and retrograded materials highlights the issue of objectivity. Material presented simultaneously in opposite directions (as in Bach's "crab" canons) implies a predetermination outside of the work. Otherwise, how would one know the location of the middle and end points that are folded over one another? Simultaneous and varying attenuations of the primary material heighten the stress of the objectivity, and the conflict with time's forward momentum.

In a page right out of history, the plethora of retrogradation in Bach's music is matched only by the palindromes of Olivier Messiaen. Both are devoutly religious composers, and therein rests the problem that for years necessitated my compositional ban on retrogrades. Are objectivity and material predetermination metaphors for the "Hand of God" in music? Are retrogrades and palindromes artistic symbols of faith? Such backward thinking was the inspiration for *Vorwissen*.

Commissioned by Soundstreams Canada for the Gryphon Trio
Dedicated to Karen, Cézanne, and Kuusta

--Paul Steenhuisen

Howard Bashaw

Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea.

Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, the Edmonton Symphony Orchestra with the

Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu*). Selected by performers, his piano music has occurred in both national and international piano performance competitions.

Recordings include: **Form Archimage** (2004, various artists, Arktos recordings, SRI Canada); **BASHAW** double CD (2000, various artists, Arktos recordings, SRI Canada); *Eolian Braid* on the the Hammerhead Consort's Traffic CD (1999, Arktos Recordings, SRI Canada); and *Horos* on the Electric Counterpoint CD (1994, Niek de Groot, double bass and Tatjana Kukoc, guitar, Artelier Music, Cologne).

10M-5P-17m (2004)

Pattern, process and phase. Multiple tempi, textural counterpoint and structural design.

My apparent preoccupation with these compositional aspects continues unabashedly in *10M-5P-17m* (ten movements, five performers, seventeen minutes). The instrumentation (clarinet / bass clarinet, violin, cello, piano and percussion) is closely related to three of my earlier works (*Timepieces, seven spheres* and *12M-4P-15m*), which, collectively, can be seen as a stylistic lineage anticipating some of the approaches and complexities found in *10M-5P-17m*. But if the movements in this new work were to be regarded primarily in terms of compositional method, system or design (or, in a sense, as bald statements of abstract structuralism), it would be unfortunate if not outright misleading; right from the onset, the compositional objective for each movement was the assertion of a distinctive character or atmosphere *combined* with an appreciable or perceivable structural design or process. *10M-5P-17m* was commissioned through the Canada Council for the Arts by the Vancouver-based **Standing Wave** ensemble.

Movement titles:

- I ***Meccanico Eccentrico, Leading Inanity (p.s.)***
- II ***On Shifting Ground***
mensural passacaglia with simultaneous mirror inversion (piano) and variation (marimba); combined with 3 realigning, additive layers of associative counterpoint (bass clarinet, violin and cello)
- III ***Prelude, Chimes***
6-voice duplicating (or 11-voice overlapping) accelerating mensural canon with pitch-linked descent and terminating structural convergence (attacca)
- IV ***Counter-Linear Continua III***
illusory continuum(s) of simultaneously ascending and descending linear steps (hommage à M. C. Escher) (attacca)
- V ***Postlude, Chimes***
movement III abbreviated and reversed
- VI ***Tempo Collage***
pointillistic texture based on one subject, transposed and inverted; in three sections with the beginning and ending in rhythmic unison, and the main, central section in 5 simultaneous, exchanging tempi with 6-voice canonic distribution
- VII ***Sulky Obsess***
6-voice diverging canon (ordinario) with peculiar percussion
- VIII ***Xylophone, for the***
pointillistic texture; 7-layer rhythmic strata with evolving ostinati and phase structures; 3 paired mensural canons in mirror inversion (xylophone, left and right hands; piano, left and right hands; violin and cello)
- IX ***Piano, for the***
(hommage à Messiaen)
- X ***fill this***

—Howard Bashaw

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. Through the Johann Strauss Foundation he studied Lied-duo at the Mozarteum in Salzburg. He performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrich Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and is currently the instructor for cello at the University of Alberta.

Aaron Au, a native of Lethbridge, AB, is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is also resident conductor of the Mill Creek Colliery Band.

Philip Hornsey is a graduate of McGill University where he studied with Pierre Béluse and D'Arcy Gray and the University of Montreal where he studied with Julien Grégoire. He plays percussion with the Ensemble Contemporain de Montréal, Bradyworks, Kore Ensemble and the Kovalis Duo. As a free-lancer he works with the Nouvel Ensemble Moderne, Code d'Accès, Orchestre Métropolitain, I Musici de Montréal, among many others. He has also played Japanese Taiko, Indian Katakali and Balinese Gamelan music. He is the percussion and drum set teacher at FACE high school and participates in the "Artist in School" program that was initiated by the Minister of Culture and Communications.

David Quinn has been a member of the Edmonton Symphony since 1989. Previously he held the principal clarinet position with the Mexico City Philharmonic for 3 years. He holds a BMus from the University of Alberta and a MMus from Arizona State University.

Trained at the University of Michigan, soprano **Janet Smith** has been a soloist with the Canadian Opera Company, the Elmer Iseler Singers, the Alberta Baroque Ensemble, the Hamilton Philharmonic, Pro Coro Canada and the Richard Eaton Singers. She has sung premieres by R. Murray Schafer, Michael Colgrass, Bruce Mather and John Estacio.

Upcoming Events

April

2 Sunday, 8:00 pm

Master of Music Recital

**Kimberley Denis, Choral
Conducting**

Program will include works by
Wolfgang Amadeus Mozart, Orlando
Gibbons, William Byrd, Orlando di
Lasso, Johann Sebastian Bach,
Johannes Brahms and others
Free admission

3 Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series

Featuring students from the
Department of Music
Free admission

6 Thursday, 3:30 pm-5:30 pm

Piano Masterclass

Visiting Artist **Kent McWilliams**

Free admission

For more information, call 492-8113

7 Friday, 8:00 pm

Visiting Artist Recital

Kent McWilliams, piano

Soleil pour piano solo: Denis
Gougeon

Five Preludes, Op. 16:

Alexander Scriabin

Sonata for Piano: Rodion Shchedrin

Desperate Measures (Paganini

Variations), Op. 48 (1996):

Robert Muczynski

Four Mazurkas, Op. 24; Polonaise in

A-flat Major, Op. 53: Fryderyk Chopin

Admission: \$15/stud/sen, \$20/adult

8 Saturday, 8:00 pm

Happnin' U of A Jazz Choir

John McMillan, Director

Admission: \$10/stud/sen, \$15/adult

9 Sunday, 3:00 pm

University of Alberta Concert Band

Wendy Grasdahl, Director

Admission: \$10/stud/sen, \$15/adult

9 Sunday, 8:00 pm

**University of Alberta Madrigal
Singers**

Spring Concert

Leonard Ratzlaff, Director

Featuring

Songs of Ariel: Frank Martin

Hesperides: Malcolm Forsyth

with

Nora Bumanis and Julia Shaw, harp

All Saints' Anglican Cathedral

10035-103 Street

Admission: \$10/stud/sen, \$20/adult

10 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta

Department of Music

Free admission

10 Monday, 7:30 pm

Grant MacEwan College and

University of Alberta Jazz Bands

**Raymond Baril and Tom Dust,
Directors**

John L Haar Theatre, Centre for the
Arts, Grant MacEwan College

Admission: \$8/stud/sen, \$10/adult



Unless otherwise indicated - Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice.

Please visit our Website: www.ualberta.ca/music or call 492-0601 to confirm
concerts (after office hours a recorded message will inform you of any
changes to our schedule).